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DECEMBER 12 1980

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It was Joyce's good fortune, and

perhaps the pattern for most

subsequent criticism of *Ulysses* were

established by the two great critics

of his time, Pound and Eliot.

From the beginning Pound viewed

Ulysses as the triumph in English

of the realist tradition initiated by

Flaubert and the Goncourt brothers.

In 1919, after reading the first

chapter, he announced the formula

that would determine all his later

commentary: Joyce "has done what

Flaubert set out to do in *Bouvard*and *Pancrache*, done it better, morenearly, more *à la Joyce*." Pound

was not alone in his enthusiasm for

Joyce. In 1922, T. S. Eliot, in his

review of *Ulysses* in *The New York*Times, wrote: "The *Ulysses* of Joyce

is a masterpiece of the modern

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